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THE WEDDING OF STEPHEN BECKINGHAM AND MARY COX  
BY WILLIAM HOGARTH

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE METROPOLITAN MUSEUM OF ART

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## CLOSING HOURS OF THE MUSEUM

The Trustees of the Metropolitan Museum have long given serious consideration to the working hours of the Museum attendants. In doing so they have carefully weighed both the convenience of the public

and the well-being of the very faithful body of men who serve in the Museum's galleries.

The working hours of the attendants were set many years ago. In recent years there has been a general tendency to shorten all working hours, and the Trustees have felt that the Museum's attendants should share to the greatest possible extent in this widespread movement, although admittedly it means some sacrifice on the part of the public until such time as there are funds available for the employment of a larger force by the Museum.

To meet this situation the Museum will be closed, beginning on Saturday, February 13, at five o'clock on the afternoons of legal holidays and Saturdays, except when public concerts are to be given in the evening. Heretofore the Museum has remained open until six o'clock on Saturdays and most holidays, making a nine-hour working day for the attendants. The new schedule of the Metropolitan Museum will result in its attendants having a 45-hour working week—the average working week for such employees in comparable institutions in the city.

## SPORTING PRINTS AND PAINTINGS

The first pictures drawn by earliest man were inspired by the hunt. Among the very early Egyptian tomb decorations there are pictures of wrestling and of single-stick contests. Carvings on Assyrian palace walls portray the chase of the lion and the aurochs. Greek sculptors carved discus throwers, and Greek vase painters drew pictures of foot racing and of boxing. Games of polo are among the subjects of the finest of Persian manuscript illustrations. Japanese artists decorated screens with a peculiar national sport—the chase of dogs by mounted bowmen. In fifteenth-century Europe whole books were done on the tournament, and from that time on in Europe, and later in America, books, prints, and paintings without number have been devoted to sport.

In short, from the most primeval times there has been a steady demand for sport in art, and a surprising number of artists have attempted to fill the demand. Some names

we naturally associate with this theme. Many of us know that Breughel never tired of winter skating scenes or of the homely sports at the Flemish fairs, but probably only a small minority know Rembrandt's Golfer.

It is to bring together some of the manifestations of sport in art that the Museum is organizing its next special loan exhibition. For the sake of unity ancient and oriental sports will not be shown. The exhibition will begin with European books and prints of the late fifteenth century, and end with those of the beginning of the present century.

The exhibition will be held in Gallery D 6, with a private view for Members on March 1, opening to the public on March 2 and closing on the evening of April 25.

H. E. WINLOCK.

## ORIENTAL ARMS AND ARMOR

The first special exhibition of material from the George C. Stone bequest—Japanese arms and armor—closed on January 17, having attracted an attendance of 6,672. A selection of the objects is now being transferred to Gallery E 120 for permanent exhibition. A second group, including Arabian, Turkish, Balkan, and Caucasian arms and armor, will be shown in Gallery E 15 from February 21 through March 21, and subsequently the pre-eminent examples will be transferred to Gallery H 5. This is the most outstanding collection of the arms and armor of the countries represented thus far exhibited by the Museum. Many of the pieces are inlaid with jewels, and about forty are signed by the artist or dated. A detailed article concerning the group will appear in the March issue of the BULLETIN.

## THE GIFT OF A MORTLAKE TAPESTRY

The Destruction of Niobe's Children, a seventeenth-century Mortlake tapestry, comes to the Museum as a welcome gift of Christian A. Zabriskie. This fine English hanging<sup>1</sup> is from a series of eight pieces known as the Royal Horses, designed by

Francis Clein and made for Henry Mordaunt, second Earl of Peterborough, an early owner of Drayton House near Kettering in Northamptonshire. All seven of the tapestries now extant from the set—the eighth piece is missing—bear the arms of Henry Mordaunt and his wife, Penelope, daughter of Barnabas, Earl of Thomond. Five of them still hang in Drayton House, now the property of Captain Nigel Stopford Sackville.

The new tapestry illustrates a familiar Greek legend. Having six sons and six daughters, Niobe unwisely boasted of her maternal prowess to Leto, mother of only two—Apollo and Artemis. Angered because of this slur upon their mother, these two killed Niobe's twelve children. In painting and sculpture, interest has always centered upon the pitiful figure of Niobe. Not so in our tapestry, however; the story is merely an excuse to portray two warriors galloping madly on Arabian steeds—in all probability occupants of the royal stables of Charles I. The eye immediately focuses and remains fast upon the two careening riders and their mounts. Niobe and her other ten children are inconspicuous in the background, and Apollo and Artemis are minor figures in the sky. In general it is much the same with the other tapestries of the set: the Ajax and Cassandra, the Perseus and Andromeda, the Meleager with the head of the Calydonian boar, and the ones whose subjects are uncertain. As the name of the set indicates, the chief interest lies in the portrayal of noble horseflesh.

Francis Clein (or Cleyn, as his name was often spelled in contemporary accounts), the author of the cartoons, was born in Rostock, Mecklenburg, in 1582. He studied in Italy, worked for King Christian IV of Denmark, and in 1624 arrived in England to become a designer for the tapestry manufactory that had been established in 1619 at Mortlake, just outside London. Clein came to England largely through the influence of the Prince of Wales, later Charles I, who, with his father, made great and successful efforts to build up a first-rate weaving establishment

<sup>1</sup> Acc. no. 36.149.1. H. 12 ft. 8 in., w. 19 ft. 4 in. Wool and silk. The lower right and left corners are renewed. The tapestry is on view this month in the Room of Recent Accessions.

in his country.<sup>2</sup> For about sixty years after 1619 skilled artisans, most of whom had come to England from the Netherlands, wove tapestries that were at times the equal of the best then being produced on the continent. Clein worked successively under James I and Charles I and during the Commonwealth. Horace Walpole wrote of him that "he was in such favor with the King and in such reputation, that on a small drawing of him . . . he is called 'Il famosissimo pittore Francesco Cleyn, miracolo del secolo, e molto stimato del re Carlo della gran Britannia, 1646.'"<sup>3</sup>

Sir Sackville Crow, director of Mortlake 1662-1667, in a letter written in 1670 mentioned cartoons for "the Horses" made by "Dr. Cleyne," stating that "the figures [were] noble enough, but the rest of the designe not soe excellent." However, he also wrote that the Horses set was one of the six worth carrying out at Mortlake at that time. Any doubt that the Drayton House set is after Clein's cartoons can be resolved by a comparison with the tapestries from the Hero and Leander set at the Primatial Palace at Pressburg, known to be after Clein, or with the plates the artist designed for Ogilby's *Virgil* (first published in 1654).<sup>4</sup> Clein was also an ornamentist, and he invented the borders for his tapestries.

Although certainly not the "miracolo del secolo," Clein was an artist of talent. The Destruction of Niobe's Children, perhaps his most striking design, is an audacious composition for a tapestry of the early seventeenth century. It is probable that the source of Clein's inspiration in making the cartoon for the Niobe tapestry lies within the covers of *Metamorphoesn*,<sup>5</sup> a book of etchings illustrating Ovid's stories by the Italian Antonio Tempesta, which was originally published in Antwerp in 1606. Plate V of this widely circulated book is entitled

<sup>2</sup> For example, Charles purchased Raphael's cartoons for the Acts of the Apostles in 1630, apparently acting on the advice of Peter Paul Rubens. The cartoons, which were used at Mortlake, now hang in the Victoria and Albert Museum as a loan from the King.

<sup>3</sup> *Anecdotes of Painting in England* (London, 1828), vol. II, p. 294.

<sup>4</sup> A copy is in the Department of Prints.

<sup>5</sup> A copy of a later edition is in the Department of Prints.

"Aetas ferrea" and shows two galloping steeds which relate to the animals of the Niobe tapestry. Tempesta's horsemen ride in a style similar to that of the horsemen of the tapestry—well up on the necks of their mounts. Their outstretched arms and their flying garments also are similar, and so, too, is the background with figures in small scale. The stance of the horses, with the hind legs stiffly stretched out and the forelegs raised, is, by the way, a conventional representation of the fast gallop which, although highly inaccurate, was generally used by artists up to the invention of photography because it served the purpose admirably.

There is no reason to doubt that the Drayton House tapestries are products of the Mortlake manufactory. One of them, the Ajax and Cassandra, bears the Mortlake shield—a weighty piece of evidence, though not necessarily conclusive. Marillier,<sup>6</sup> who in 1927 first described the set as the Royal Horses, believed it to be Mortlake; and Göbel<sup>7</sup> in the final volume of his authoritative *Wandleppiche* accepted the attribution. But weavers in another English manufactory also used the Royal Horses cartoons, as we know from an Ajax and Cassandra in the Victoria and Albert Museum which bears on the lower edge the woven words "Made in Lambeth."

The Royal Horses were carried out on the Mortlake looms several times.<sup>8</sup> Thomson states that the set was first woven between 1625 and 1635, the "golden age" of the Mortlake manufactory, then under the brilliant directorship of Sir Francis Crane.<sup>9</sup> In 1637 there was mention of a set of Horses in the royal accounts; and in 1651, during the early days of the Commonwealth, a certain Mr. Jackson bought eight panels of the Royal Horses from the King's collection, according to the inventory of the sale. The letter of Crow quoted above indicates that

<sup>6</sup> H. C. Marillier, *The Burlington Magazine*, vol. V (1927), pp. 13 f.

<sup>7</sup> H. Göbel, *Wandleppiche*, part III, vol. II (Berlin, 1934), pp. 176 f. See also *The Art News*, Jan. 4, 1936, p. 13.

<sup>8</sup> There are three tapestries from a set of Royal Horses at Easton Neston, probably of Mortlake manufacture, one of which is the Destruction of Niobe's Children.

<sup>9</sup> W. G. Thomson, *A History of Tapestry* . . . (London, 1930), p. 285.



THE DESTRUCTION OF NIOBE'S CHILDREN, MORTLAKE TAPESTRY, ABOUT 1660-1680



the cartoons still existed in the year 1670.

It is a difficult matter to date the Museum's new hanging exactly.<sup>10</sup> The tapestries from Drayton, which, as has been said, all bear the arms of Henry Mordaunt and of his wife Penelope, could not have been made before 1644 because that was the year of their marriage. That the set was made before the Restoration seems very unlikely from what we know of Mordaunt's activities from 1644 to 1660. An active partisan of King Charles, he led a harried life up to the establishment of the Commonwealth, being forced to flee the country for a time in 1647. From 1649 until the Restoration he spent his time, according to his own statement, in the retirement of his house, principally concerned with the payment of his great debts.<sup>11</sup>

The design of the borders of the tapestries offers further evidence that the set was not made before the Restoration. In their entirety these designs are not up to the standard of Clein's other compositions. Although the side borders resemble his other ornamental designs, such as the borders of his Hero and Leander set at Pressburg, the foliate panels at top and bottom are in no way related to his individual style. They are crude and inexpert. Clein was connected with the manufactory until his death in 1658, and during the years of the Commonwealth apparently had complete charge of the works. It is reasonable to believe, therefore, that someone altered the borders of the cartoons after his death, and that Mortlake weavers, and also those of Lambeth, used the "improved" models during the Restoration. These were probably the cartoons which Sir Sackville Crow mentioned in 1670. In this connection it may be noted that the Ajax and Cassandra panel from Lambeth in the Victoria and Albert Museum has borders similar to those of the Drayton House tapestries and is dated, principally because of the arms in the top

border, "about 1670-1680."<sup>12</sup> The Drayton hangings were probably woven before 1680, for during the seventies the Mortlake works were a dying concern. Thus the date about 1660-1680 seems reasonable for our tapestry of the Destruction of Niobe's Children.

JOHN GOLDSMITH PHILLIPS.

## A CONVERSATION PIECE BY HOGARTH

The acquisition of William Hogarth's *The Wedding of Stephen Beckingham and Mary Cox* is an event of signal importance for the Museum.<sup>1</sup> Hogarth has previously been unrepresented in the collection of paintings,<sup>2</sup> and this is an early and very characteristic work, one that is altogether charming considered quite apart from its historical significance.

This canvas, notwithstanding its unusual subject, may be classified as a conversation

<sup>12</sup> An inventory of 1675 from Kilkenny Castle mentions a set of Lambeth hangings, "of severall Horses," elsewhere described as "exhibiting men on horseback." Perhaps, however, the Kilkenny tapestries were from a Horsemanship series, the cartoons for which were supposedly the work of Abraham Diepenbeek (1596-1675). See H. C. Marillier, *English Tapestries of the Eighteenth Century* (London, 1930), pp. 52-55.

<sup>1</sup> Acc. no. 36.111. Marquand Fund. Oil on canvas. H. 50½ in., w. 40½ in. Shown this month in the Room of Recent Accessions. Illustrated on the cover of this BULLETIN.

The painting is first recorded in the possession of the Deedes family, to whom it passed through their ancestress Catherine Beckingham, née Corbett, second wife of Stephen Beckingham. It was in the collection of Herbert W. Deedes at Saltwood Castle, Kent, and was lent by Mrs. Deedes to the winter exhibition at the Royal Academy in 1894 (*Exhibition of Works by the Old Masters* [London, 1894], p. 24, no. 98). It was again exhibited in London in 1906 (Whitechapel Art Gallery, *Georgian England* [London, 1906], p. 92, no. 129) and in 1930 (*Exhibition of English Conversation Pieces*, 25 Park Lane; G. C. Williamson, *English Conversation Pictures of the Eighteenth and Early Nineteenth Century* [London, 1931], p. 8, pl. xiv). From Mrs. Herbert Deedes the painting passed to Mrs. William Deedes; in 1926 it came into the collection of James Carstairs, from whom it was acquired by the Knoedler Galleries (M. Knoedler and Company, *W. Hogarth and His Tradition* [New York, 1935], no. 5).

<sup>2</sup> The Price Family, acquired in 1920 (BULLETIN, vol. xv [1920], pp. 80 f.), is not now considered by the Museum to be by Hogarth.

<sup>10</sup> Göbel *op. cit.*, pl. 134. A tapestry from the Drayton set is dated "About 1635."

<sup>11</sup> Mordaunt lived until 1697 but was most active during the brief reign of James II (1685-1688). Under the assumed name of Robert Halstead he wrote *Succinct Genealogies*, a history of his family, including an account of his own life. The book was published in 1685.

piece, the term applied to a particular form of painting popular in England during the eighteenth and the early nineteenth century. The taste for this type of painting was by no means peculiar to the English, nor was it their invention, for both the Dutch and the French schools had exploited the idea. Hogarth's conversation pieces were among his earliest productions in the field of painting; for the most part they were executed between 1728 and 1731. Thus, this picture, which bears on the lower left the inscription *Nuptiae: S<sup>th</sup>: Beckingham: Ar [miger] June: 6<sup>th</sup>: 1720: W<sup>m</sup>: Hogarth: Pinx[it]*, is one of the first of Hogarth's group portraits.

The marriage of Stephen Beckingham with Mary Cox was solemnized in the little parish church of Saint Benet's, Paul's Wharf, London, on June 9, 1720.<sup>3</sup> Although the marriage took place in Saint Benet's, the interior represented appears to be not that church but a slightly modified view of the east end of Saint Martin's-in-the-Fields, London.<sup>4</sup> However, it is to be observed that at the extreme right of the picture, in the background and only partially visible, there is a statue of Saint Maurus dressed as a deacon and holding his symbol, the censer, in his right hand. As Saint Maurus is usually represented with Saint Benedict (Saint Benet) and Saint Placidus, one can surmise that his presence here is an allusion to the church of Saint Benet's.

To the left of the groom we see his father, Ralph Beckingham, barrister of Gray's Inn, London. For generations members of the Beckingham family had been barristers in the Inns of Court at London. The Stephen Beckingham who is portrayed in this painting was no exception. He was admitted to Lincoln's Inn on January 8, 1717/18 and evidently practiced there for several years

before removing to Bourne Place in Kent, where he became a Justice of the Peace.<sup>5</sup> There, on October 5, 1756, he died. His son and heir followed in the family tradition and was duly admitted to the same Inn in 1748.

To the right of the bride stands her father, Joseph Cox (1677-1737), a widower since 1727. The Cox's, an armigerous family, were residents of Kidderminster in Worcestershire.<sup>6</sup> Joseph Cox "was bred an attorney and practised near 40 years in this borough [Kidderminster]."<sup>7</sup> He purchased the manor of Stone, which on his death he left to his daughter Mary.<sup>8</sup> A monument to his memory stands in the church at Kidderminster, where he died and was buried.

The Rowlandsonesque clergyman is probably the rector of Saint Benet's, the Reverend Thomas Cooke, M.A., who is reputed to have solemnized some thirteen thousand marriages during his incumbency.<sup>9</sup> The dark-haired figure behind the rector may well be a study of the younger of Hogarth's men-servants. Certainly his resemblance to the manservant with the adenoidal, partly opened mouth in the Six Portraits of Hogarth's Servants, in the National Gallery, London, is striking. Apparently the same model was again employed, in a similar subsidiary capacity, in *The Orator* Henley Christening a Child, in the British Museum. The other portraits in our painting have not been identified. The lady standing beside Mr. Ralph Beckingham is possibly a member of the Beckingham family.

Although Hogarth had set himself up as an independent engraver in 1720 he did not seriously take up painting as a means of livelihood much before 1728. At the time of the painting of this picture, Hogarth was a young man of thirty-two and had just married Jane, the only daughter of Sir James

<sup>3</sup> The entry of the marriage reads: "June 9. Steven Beckingham of Lincoln's Inn Midx., B., and Mary Cox of Kidderminster, Worcester, S; by L. C." W. A. Littledale, *Registers of St. Benet and St. Peter, Paul's Wharf, London* (London, 1910), vol. II (Marriages St. Benet 1610-1730), p. 365. It is interesting to note that a Sarah Beckingham was married in this church on Feb. 18, 1660; evidently Saint Benet's was a church used by the Beckingham family over a period of years.

<sup>4</sup> Williamson, *op. cit.*, p. 8; S. Sitwell and M. Sevier, *Conversation Pieces* (London, 1936), pp. 14 f., 91, fig. 12.

<sup>5</sup> *Lincoln's Inn, Admissions, 1420-1803*, fol. 176, p. 380.

<sup>6</sup> H. S. Grazebrook, *The Heraldry of Worcestershire* (London, 1873), vol. I, p. 146.

<sup>7</sup> J. R. Burton, *A History of Kidderminster with Short Accounts of Some Neighbouring Parishes* (London, 1800), p. 93.

<sup>8</sup> T. R. Nash, *Collections for the History of Worcestershire* (London, 1799), vol. II, p. 53.

<sup>9</sup> Rev. G. Hennessy, *Necum repertorium ecclesiasticum parochiale Londinense* . . . (London, 1808), p. 346, and note S 179 (opp. p. 143).

Thornhill, in whose Academy he had been practicing since 1720. It was of this period in his career that Hogarth later wrote: "I married and commenced painter [*sic*] of small conversation pieces from 12 to 15 inches high. This, having novelty, succeeded for a few years. But though it gave somewhat more scope for the fancy, it was still but a less kind of drudgery: and as I could not bring myself to act like some of my brethren, and make it a sort of manufactory, to be carried on by the help of backgrounds and drapery painters, it was not sufficiently profitable to pay the expenses my family required."<sup>10</sup> And so we see that, unlike the contemporaneous "face painters" or "phiz-mongers," Hogarth could carry his work through without assistance from the "drapery men" who were the prop and stay of most of the portrait painters of this period in England. Even the fashionable Ramsay, Hudson, and Vanderbank often painted only the faces and left the rest of the canvas to the "drapery men" to complete.<sup>11</sup>

In our painting it is probable that Hogarth, who had not yet found himself and was still seeking for self-expression, was striving for something of the genteel continental style required by the commission. At this time he had not achieved recognition as a painter, and he was no doubt anxious to please. In spite of the rigid grace and conventional propriety of this little drama, one can see his later satiric vein forecast in such a figure as the clergyman—a typical ten-bottle, beef-eating Georgian if ever there was one. Indeed, for all his conscientious efforts to paint in the continental taste, the young Hogarth succeeded only in being English and soon was to be content therewith. Through the thin continental veneer on the surface of this painting one can see the stamp of a thought materially different from that expressed by Hogarth's fashionable colleagues, those elegant but anemic portraitists. One feels the sincerity and character of Hogarth's representations and is

conscious of their absolute English quality. In the faces of these real, flesh and blood persons Hogarth, true to his native instincts, has seized upon the most characteristic features and has caught the essential qualities, to say the least, without flattery. Already he is beginning to reveal his unsurpassed power as a commentator on life.

Although among the earliest known canvases from the brush of Hogarth, our picture is surely and even boldly painted and shows none of the signs of an inexperienced and youthful technician. The play of light and shade has been manoeuvred with masterly skill to heighten the dramatic effect and to support the compositional unity. One of the best passages for the technical handling of paint is the swift, sure rendering of the two figures looking down on the scene from the gallery. On the whole, however, the brushwork is very different from that characteristic of Hogarth's later period, which is less delicate and painstaking, more bold and free.

Another delightful, but quite un-Hogarthian, passage is the cherubs poised on a vaporous black tornado of a cloud which swirls in from the adjacent transept. They hover above the happy couple and pour out the contents of a horn of plenty—a gay assortment of flowers and fruits among which is a pomegranate, the symbol of fertility. The continental motive of putti, though not expected of Hogarth (it appears again to be sure, in *The Cholmondeley Family*, in the collection of the Marquess of Cholmondeley), serves to bind the composition together and to accentuate the center of interest. It is possible that the motive was added for this purpose after the picture was otherwise finished, for under the obscuring cloud is a carefully painted chandelier.

This painting proves Hogarth to be already a master of the most delicate nuances and color harmonies. The two principal figures, Mr. Beckingham and Miss Cox, stand out from the interested spectators through the lighter tonality of their attire. The groom is clad in a gray-blue coat and a light blue waistcoat, both embellished with silver lacings and buttons. The costume is completed with knee breeches of blue satin. At his side hangs a gilt smallsword, the ever

<sup>10</sup> A. Cunningham, *The Lives of the Most Eminent British Painters and Sculptors* (New York, 1868), vol. 1, p. 77.

<sup>11</sup> W. T. Whitley, *Artists and Their Friends in England 1700-1799* (London and Boston, 1928), vol. 1, pp. 53 ff.



present accouterment of the gentleman of fashion, while his black cocked hat is elegantly disposed under his arm. The dainty Miss Cox is genteelly dressed in a light bluish gray gown with trimmings of gold. Like the other ladies, she wears a string of pearls around her slender neck. Her father, more subdued in his attire, as befits his age, is seen in a cinnamon-colored coat with gilt buttons and facings. The Reverend Thomas Cooke wears the usual vestments of black and white enlivened by a hood of red and holds the opened Book of Common Prayer, on which can be read "OF MATRIMONY." The two ladies on the right wear salmon-colored and light yellow gowns, while the one on the extreme left wears brilliant deep blue. Mr. Ralph Beckingham, who gazes with interest over his son's shoulder, wears a dull bottle-green coat with gilt buttons. The architectural background is painted in neutralized browns varying subtly from a cool to a warm tonality. In the right foreground a brilliant, freely painted carpet, of European—possibly French—manufacture, aids in the composition.<sup>12</sup>

Viewed simply as a snapshot of family history, this canvas is delightfully fresh. But more, it is a truthful representation of a moment in the life of a past age and is entirely in harmony with the spirit and genius of the period. In the enjoyment of the painting the observer is miraculously transported from the unquiet, nervous tempo of our harried day into the quieter pace of Georgian England. In contrast with this conventional portrait group Hogarth was already painting his first series of moralities, *The Harlot's Progress*.

HERMANN W. WILLIAMS, JR.

## COSTUMES, ACCESSORIES, AND TEXTILES

The Museum has lately acquired by gift and purchase a number of objects which differ in both character and period and which for this reason have been grouped above under a rather general heading. In all

<sup>12</sup> For this information as to the provenance of the carpet I am indebted to the late Professor Rudolf M. Riefstahl.

there are eight pieces, five of which relate to costume; the other three are textiles.<sup>1</sup>

One of the most striking of these varied acquisitions is a delightful dress of silk (fig. 2)<sup>2</sup> which is reputedly from the English manufactory of Spitalfields and which was made in all probability sometime during the second quarter of the eighteenth century. From the standpoints of provenance and period, therefore, particularly the latter, it is of unusual interest even among other distinguished examples in the Museum's collections. The material is a silvery white satin patterned in brilliantly colored flowers and in the way of color and naturalistic drawing conforms entirely to the tradition of French fabrics of the period. But in the flat delineation of the flowers and their somewhat studied disposition the design differs from the free and gracefully drawn patterns of the French designer. It shows a careful and conscientious rather than an inspired taste. These differences, however, though savoring of a spirit of criticism, in reality are cited only in support of an English parentage, for the material itself is exceedingly handsome. As added evidence of an English provenance, it may be noted that the skirt of the dress is cut in one piece—a characteristic of many English dresses. Its great interest, however, lies in the cuff; for instead of the fan-shaped ruffle so generally found on eighteenth-century dresses, this costume has the wide, pleated band, narrowed gracefully towards the inner arm and hanging away from the sleeve, that characterized styles of the first half of the century. Cuffs of this kind appear constantly throughout the period. They were worn by the ladies whom Watteau painted and thus—in view of the year of his demise—before 1721; they appear also in the early work of Pietro Longhi and conspicuously in that of Jean Baptiste Siméon Chardin, whose delightful *Grace before Meat* shows them worn not only by the mature but also by the very young. But aside from this feature, the dress can be even more closely dated through the pleats at the back. These are not the wide, soft folds that were the fashion in Watteau's day

<sup>1</sup> Shown this month in the Room of Recent Accessions.

<sup>2</sup> Acc. no. 36.145. Rogers Fund.

but the flat and formally laid pleats that were introduced during the thirties. Accordingly—always allowing for individual idiosyncracies—with the cuffs for one detail and the pleats for another, the dress would seem to date between the third and fifth decades of the eighteenth century. Great style is bestowed by the panniers, which are cut to

later observed Lady Castlemaine wearing a "pinner" over yellow satin. There is also the celebrated incident which took place at Bath in a still later period, when Beau Nash tore from the Duchess of Queensberry her two hundred guinea apron, declaring that none but Abigails wore white aprons. The example owned by the Museum is entirely



FIG. 1. BROCADED VELVET, XV-XVI CENTURY

stand out sharply at right angles to the skirt. This also is a somewhat unusual feature. For the rest, the dress follows the familiar eighteenth-century line with square, low neck and elbow sleeves

A charming and rather rare accessory is an embroidered apron<sup>3</sup> of the period of Queen Anne. Aprons of this decorative character were for centuries the accompaniment of formal costume. Queen Elizabeth owned one edged with gold and silver and carnation-colored silk lace, and Pepys a century

<sup>3</sup> Acc. no. 36.128.1. Rogers Fund.

typical of the time when the fashionable apron was quite small. It is made of linen embroidered in silks in white and bright shades of red, blue, and green. A design of small flowers, worked in satin stitch, forms a border on three sides and a framework for the openings at the top intended for pockets. Scattered over the ground are tiny vases, each holding two miniature flowers and leaves. The strings are missing but this is not surprising, as only in rare instances have strings survived.

A narrow band of Valenciennes bobbin

lace<sup>4</sup> with the round ground and fine toilé of the eighteenth century was acquired not primarily for its quality but because of the royal character of its design. Throughout the pattern, alternating with a floral spray, is a royal crown framed in a floral border and surmounted by the inscription L U D X V D G-

fore to add this piece to similar examples owned by the Museum.

Much earlier is another costume accessory, a woman's embroidered headdress of the Elizabethan period,<sup>5</sup> which though cut and partly worked was never completed. Part of the penciled pattern remains clearly



FIG. 2. DRESS OF SPITALFIELDS SILK, MID-XVIII CENTURY

FREN (Louis XV by the Grace of God King of France and Navarre). Information is lacking as to the motive that produced this loyal tribute, but it is evident that the piece was made originally for a sleeve ruffle or *engageante*, since in tapering the end to conform with the required shape the crown was reduced accordingly in scale. Laces of royal association, aside from the excellence of their quality, always possess romantic and historical interest, and it is a pleasure there-

to be seen. The design is a version of the scroll pattern that occurs constantly in Elizabethan work. It is quite simple in drawing, the units linked to form an all-over design of circles worked in gold thread in chain stitch. Enclosed in each, instead of the usual flower, is a conventionalized motive embroidered in black silk and resembling, with its five radiating lines, the fingers of a hand. It may, however, be intended to suggest ermine. The headdress, as it lies flat, mea-

<sup>4</sup> Acc. no. 36.147. Rogers Fund.

<sup>5</sup> Acc. no. 36.128.2. Rogers Fund.

asures some seventeen inches in width and nine and a half inches in height. It curves in on the sides, rounding into a semicircular shape at the top and out into points at the lower edge. It would undoubtedly have been accompanied in its finished form by a triangular piece attached to the top. Much speculation has arisen as to how these caps were really worn and what was the correct position of the top piece. An example recently discovered in an old country house and said to be in original condition would seem to decide these questions,<sup>6</sup> for it shows the cap put together with the curved parts towards the top, the upper edge gathered into a sort of crown, and the triangular piece turned back over the head. This is, of course, an extremely interesting discovery, though it must be confessed that the finished form somewhat resembles a chimney pot. The combination of black and gold was used for men's caps as well as for women's and reflects the popularity of black for embroidery in England even before the days of Catherine of Aragon, who has been erroneously credited with introducing the fashion from Spain upon her arrival in England in 1501. Besides other evidence of early use, there is a reference to black work, as it was called, in *The Canterbury Tales* (about 1397). Chaucer thus ornaments the apparel of the carpenter's wife:

"Whyt was hir smok, and brouded al bifore  
And eek bihinde, on hir coler aboute,  
Of col-blak silk, with-inne and eek with-  
oute."<sup>7</sup>

The last example in the costume group is the latest in period, for it is an English wedding dress of 1847 presented to the Museum by Mrs. Gertrude Knowsley Murray, the granddaughter of the original owner. As white was not considered essential for a wedding in the nineteenth century, this dress accordingly is made of gray satin with a moiré stripe. It has a long, tight-fitted bodice, onto which is pleated a full skirt. The sleeves are very short and close-fitting.

<sup>6</sup> *The Illustrated London News*, Sept. 26, 1936, p. 533.

<sup>7</sup> A. J. B. Wace, *The Walpole Society's Twenty-first Volume, 1932-1933*, p. 56. See "The Miller's Tale" in *The Complete Works of Geoffrey Chaucer: The Canterbury Tales* (edited by W. W. Skeat; Oxford, 1900), p. 93.

Bands of passementerie trim the bodice and form a long, vertical panel on the front of the skirt, while the sleeves are finished with two rows of narrow ribbon pressed into the form of small, flat rosettes. It is a dress completely simple in line but of distinct charm and elegance. In its slender grace it reflects all the romance and femininity of the early Victorian period. It evokes visions of curls, parasols, and little scoop bonnets with strings.

The textile group includes one of the splendid brocaded velvets of the late fifteenth or early sixteenth century (fig. 1)<sup>8</sup> which add distinction to any collection. It is an early renaissance development of the great Gothic velvets in which the Italian worker is considered to have attained the zenith of his art, and it possesses the sumptuous quality of these fine fabrics. Like the latter, the weaver of this brocade has depended on a contrast between the rich tones of the velvet and the gold of the pattern to achieve his effects. The ground is red velvet, deep and soft in pile; and the pattern, woven in gold, employs several varieties of thread as well as several techniques. The design itself shows an arrangement of curling branches springing in the form of circles from the central ornament and terminating in pomegranates. These scrolls are woven in a fine gold thread<sup>9</sup> which runs entirely through the fabric and is brought to the surface as required. To enrich and vary the pattern this thread is raised in tiny loops (bouclé) over the surface of the velvet. Sometimes they take the form of small dots to outline and delineate the surface of the pomegranate, and sometimes they are massed in solid blocks to form the framework of the main body of the central ornaments. For further accent gold thread of a heavier quality has been used, also in blocks of loops. They form the bases of the pomegranates and the centers of the ornaments. As is usual in such superlatively fine weaves, the piece is remarkably light and supple despite the character of its materials. It is in every way a rich and most beautiful fabric.

Two fine lengths of the figured satin generally called lampas illustrate the bold

<sup>8</sup> Acc. no. 36.143. Rogers Fund.

<sup>9</sup> Silver-gilt.

patterns of the First Empire, such as were ordered by Napoleon in large quantities to furnish his palaces and so encourage a revival of the Lyon industry. This example, of which two widths are required to complete the pattern, has a ground of green satin with a pattern in twill weave, in shades of white and cream. A circular medallion is framed by corner medallions with a design

lilies, and roses in soft, subdued shades of blue, lavender, and red and even a touch of brilliant orange. An occasional butterfly, also brilliant in tone, varies the floral pattern. It is one of those compositions which combine happily grace of drawing and harmony of color and which therefore are completely charming in effect.

FRANCES LITTLE.



FIGS. 1-3. GREEK BRONZE STATUETTE, GEOMETRIC PERIOD

of leaves and flowers. The intervening spaces in the pattern are filled with a variety of ornamental arabesques. The colors, which are clear and brilliant, unite to form a striking effect.

The last piece is a delightful painted silk of the period of Louis XVI.<sup>10</sup> This delicate fabric could easily be classed under a costume heading, for it is a type of material used at the time for women's dresses. On the white taffeta ground are painted undulating floral vines whose flowers combine the bright but harmonious colors that the French used so skillfully. Therefore, we find carnations,

<sup>10</sup> Acc. no. 36.142. Rogers Fund.

## AN EARLY GREEK STATUETTE

A bronze statuette of a nude warrior is an important new acquisition (figs. 1-3).<sup>1</sup> It belongs to the geometric age—the earliest period of Greek sculpture—and may be dated in the eighth century B.C. Good statuettes of human figures of this early epoch

<sup>1</sup> Acc. no. 36.11.8. Fletcher Fund. H.  $7\frac{13}{16}$  in. (17.3 cm.). Shown this month in the Room of Recent Acquisitions, later to be placed in the Second Greek Room (J 2). A small fragment from the base has been analyzed by A. H. Kopp, chemist of the Museum staff, and shown to have a metallic content of 73.8 parts of copper, 5.7 of tin, and small percentages of iron and aluminum.



are comparatively rare. The only other example in our collection is the famous group of a centaur and a man, a gift of J. P. Morgan.<sup>2</sup> Like it, our new example ranks among the best pieces so far known; moreover its unusually large size and the fact that it is practically complete (only the weapons are missing) give it significance. Unfortunately the surface is corroded in places and some details are blurred.

The warrior is standing with the left leg slightly advanced, the right arm raised to hurl a spear, the left arm lowered. A bit of the spear remains in the perforation of the right hand; the left hand—which is a mere flattened blob—is also perforated and perhaps held a shield.<sup>3</sup> The proportions—flat torso, long legs with prominent buttocks, flat face with only the nose, ears, and pointed beard protruding—are those familiar from other statuettes of this period<sup>4</sup> and from the painted representations on eighth-century pottery. The distinction of these primitive figures is readily appreciated today. The simplified, compact forms, the flowing contours, the quiet pose—so indicative nevertheless of action, with its raised arm and upturned face—make of this little figure a definite sculptural achievement. The freshness and vitality of eighth-century Greece find here an appropriate expression.

The statuette stands on a small rectangular plinth with the usual two holes, placed diagonally, for attachment. The rivets are

in this case actually preserved, as well as a bit of the object to which the figure was fastened—a flat strip of bronze, decorated, where it protrudes beyond the plinth, with punched circles; though the original edge is nowhere certainly preserved we may perhaps assume that the object was a large vessel, on the rim of which several statuettes were mounted. Scraps of large tripods and caldrons with statuettes attached to them have been found, for instance at Olympia and Delphi (the statuettes cast solid, the vessels hammered). As the provenance of our statuette is possibly Olympia,<sup>5</sup> we may guess that it too was part of an important dedicatory offering. Such grandiose compositions in the geometric age are revealing testimony of an advanced state of civilization. The colossal eighth-century terracotta vases evidently had their counterparts in impressive metal vessels.

GISELA M. A. RICHTER.

#### PIAZZETTA'S DRAWING OF A SHEPHERD BOY

A new drawing sometimes occasions interest because of its relation to a familiar elaborated composition. Much more often it simply gives pleasure because of its intrinsic beauty or because of the intimacy—seldom equaled in painting—with which this medium reveals something of the artist's essential self. The drawing just acquired by the Museum has not been connected with any other work of Giovanni Battista Piazzetta (1682–1754), but in it is portrayed a Venetian youth who embodies all the poetry and freshness of the rejuvenated Venice of the eighteenth century.<sup>1</sup>

We are shown the head and shoulders of a boy of perhaps fifteen years, resting his chin upon his hand and gazing at us with a look which would be insolence itself were it not dulled to meditation by the reflective, almost sleepy eyelids and the shadow of the ragged hair which fringes his forehead. The

<sup>2</sup> One report is Olympia, another Crete.

<sup>3</sup> Acc. no. 36.144. Fletcher Fund. Charcoal and white chalk on fine-grained gray paper, bearing the water mark I.P. H. 12½ in., w. 9½ in. Shown this month in the Room of Recent Accessions.

<sup>2</sup> Lent to the exhibition of Master Bronzes in the Buffalo Fine Arts Academy, February, 1937. It will return to Gallery J 2 in March.

<sup>3</sup> There are a few contemporary figures with shields actually preserved (either wholly or in part), e.g. the statuettes from Thessaly (C. Zervos, *L'Art en Grèce* [New York, 1934], fig. 54) and Olympia (A. Furtwängler, *Olympia*, vol. IV [1890], pl. xvi, no. 243). Furtwängler (*op. cit.*, p. 39, no. 244) suggested a second spear for the empty left hand of a figure similar to ours ("einen Schild kann man kaum . . . ergänzen"); but the two perforations in the left forearm of still another such statuette (Zervos, *op. cit.*, figs. 60–72) would seem to suggest a shield rather than a spear.

<sup>4</sup> Cf. W. Lamb, *Greek and Roman Bronzes* (London, 1920), pl. xv a, b; A. Furtwängler, *op. cit.*, pl. xvi, no. 244; P. Perdrizet, *Fouilles de Delphes*, vol. v (1908), pls. 1 and 11 *passim*; A. de Ridder, *Catalogue des bronzes trouvés sur l'Acropole d'Athènes* (Paris, 1896), pp. 240 ff., nos. 602–604, and *Les Bronzes antiques du Louvre* (Paris, 1913), vol. I, pl. 10, nos. 81, 82.

designation of shepherd was probably given him because of the stick that rests against his shoulder. It is defined with deft contrasted touches of charcoal and white chalk, and its projecting twigs suggest that it was freshly uprooted or torn from some low-hanging branch.

Piazzetta's drawings fall into two different—almost opposed—groups. The nu-

these he employed the freer medium of charcoal heightened with white chalk, and among them belongs our drawing of a Venetian boy. In the languorous pose and mood, and more significantly in the combination of shading and bold line by which its modeling is achieved, it resembles the Standard Bearer in the Correr Museum in Venice. Both are probably to be placed in the middle



SHEPHERD BOY BY GIOVANNI BATTISTA PIAZZETTA

cleus of the first is formed by three albums (two in the Royal Library in Turin and one in the Kress collection in New York) in which are collected his preparations for engravings to illustrate, among other things, the *Officium Beatae Mariae Virginis*, Bossuet's writings, and the *Gerusalemme liberata* of Tasso. These are meticulous studies, finished to a degree, drawn with the fine short strokes of a very sharp red crayon or black pencil. The other class of sketches comprises those handsome pages showing a single head, or occasionally the heads of a group, which Piazzetta drew to provide for the daily needs of his wife and children. In

of Piazzetta's activity, before the self-portrait that the artist drew and signed in 1735 (Albertina, no. 253) but after the decorations in San Giovanni e Paolo, which, incidentally, include one figure posed as in our drawing.

Two other versions of the Shepherd Boy are known: one patently inferior, weak in line and expression, is in the Albertina in Vienna (no. 252); another, illustrated in an article by Robert Rey,<sup>2</sup> is marked by a hardness of outline that does not belong to Piazzetta's draughtsmanship. His best drawings indeed exhibit a joyous fluency.

<sup>2</sup> *L'Amour de l'art*, vol. III (1922), p. 163.

Throughout his activity, working apparently without subsequent paintings in mind, he delighted to sketch the glossy shoulders of country girls and the well-formed heads and fine eyes of the peasants who live in the hills above the pink-plastered houses of Castelfranco and Bassano.

MARGARETTA M. SALINGER.

### AN EARLY NEW YORK HIGHBOY

An important addition to the Museum's collection of New York furniture is a rare high chest of drawers (better known today as a highboy)<sup>1</sup> dating from the end of the seventeenth century. It is shown this month in the Room of Recent Accessions and thereafter will find a place in Gallery M 23 of the American Wing.

Our new acquisition is doubly important in that it represents the first stage in the development of the American highboy and that it is of a type which has not heretofore been represented in any public collection of colonial furniture or illustrated in the numerous books on the subject. It is constructed in two parts, the upper portion resting upon a frame supported by five single-spiral legs and strengthened by flat, concaved stretchers at the front and sides and a straight stretcher at the rear. Small torus moldings flank the upper section of the highboy and separate the four upper drawers. The exterior surface is of gumwood,<sup>2</sup> more familiarly known as bilsted during the seventeenth and eighteenth centuries, when it was often used for furniture and paneling in New York State. The drawer linings are fashioned of yellow poplar,<sup>3</sup> and the runners are of hard pine and oak. The wide mortises and tenons which hold the drawer ends together, no less than the grooved drawer sides and the wrought-iron nails in the rough boarding at the back of the carcass, are minor details usually found in early case furniture. The drawer fronts are embellished with cast-brass escutcheons and teardrop handles.

<sup>1</sup> Acc. no. 36.112A,B. H. 58 in., w. 45 in., depth 24 $\frac{1}{2}$  in. Rogers Fund.

<sup>2</sup> Red or sweet gum (*Liquidambar styraciflua*).

<sup>3</sup> *Liriodendron tulipifera*.

The former are original, and two of the handles are contemporary—providing the models from which the remainder have been copied. These models were chosen because in size and shape they fitted the arcs described on the wood by the original handles.

The English prototype for the design was current about 1675 in the numerous Carolan cabinets-on-stands that were intricately veneered with colored marquetry and oyster-shell walnut. The graceful, spiral supports came into fashion at the court of Charles II, along with numerous other opulent borrowings from continental sources, as a protest against the bleak utilitarianism of the Cromwellian period. Fifty years or more earlier, in Flemish and French furniture the diminutive baroque columns had played their part in modifying the rectilinear severity of chairs and cabinets. In America their adoption was both sporadic and brief. Isolated examples of the "candy-twist" turning have been found incorporated in Connecticut, New Jersey, and Pennsylvania furniture, as well as in that of New York; and in each case the piece dates from the end of the seventeenth century.

Although no signature or label provides a ready means of settling the exact origin of our highboy, its continuous possession in a family that dwelt in Manhattan and subsequently on Long Island, as well as the materials of its fabrication and the relation of its design to two pieces with an established local provenance, is fairly conclusive evidence of New York workmanship. A small chest-on-stand<sup>4</sup> recently found in Dutchess County and a highboy in the possession of descendants of Johannes de Peyster are closely allied to the Museum's highboy in form, construction, and wood.

The original owner was Robert Mitchill,<sup>5</sup> a descendant of Sir Humphrey Mitchill of Old Windsor, Berkshire, England. Robert was born in 1670 and came to Manhattan at the age of twenty-four. Here he pursued his livelihood by farming until, at the turn of the century, he moved to Long Island, where

<sup>4</sup> J. Downs and R. Ralston, *A Loan Exhibition of New York State Furniture . . . (The Metropolitan Museum of Art)* (New York, 1934), no. 34.

<sup>5</sup> B. F. Thompson, *History of Long Island . . .* (New York, 1918), vol. III, p. 562.

the Hewletts, Bownes, Smiths, and other English families were settling. There also the famous Quaker George Fox had been holding the "glorious and heavenly meetings" recorded in his journal. On April 7, 1713, Mitchill was appointed fence viewer and surveyor of highways for Great Neck and in 1740 served as a town trustee at Cow

"May 27th. My house was raised." An incident of frequent occurrence along the shores of Long Island during the Revolution follows:

"May 13th 1783. Our house was beset by a parcel of whaleboat men who killed my grandson Benjamin, and I and my son were much wounded."



HIGHBOY, NEW YORK, LATE XVII CENTURY

Neck (now Port Washington\*), the site of his homestead. Robert Mitchill was twice married, first to the widow Phebe Denton Thorne, who bore him three children, and in 1729 to the widow Hannah Van Wyck Cornwell, by whom eight children were borne. He died at the age of eighty-three. A son, John Mitchill, recorded in his diary under date of April 3, 1769, "Then began the carpenters to get timber for my house."

\* According to local antiquarians, although some historians give Manhasset.

"May 17th. Went to New Rochelle to get intelligence of the robbers and murderers."

"May 26th. We prepared to secure our house by making double doors. After our house was plundered my grand daughters slept under the currant bushes."

The house with its massive doors still survives at Port Washington, where it is known as the Anchorage. There, until lately, our highboy stood, an heirloom from the first Robert Mitchill to the present generation.

JOSEPH DOWNS.

## NOTES

**ELECTION OF A TRUSTEE.** At the meeting of the Board of Trustees held January 18, Herbert L. Pratt was elected a Trustee of the Museum in the Class of 1943.

**GIFTS.** Generous gifts of money have been received from the following: Thomas J. Watson, Mrs. Thomas J. Watson, an anonymous donor, Harold I. Pratt, Mrs. Robert W. de Forest, Henry L. de Forest, Mrs. Henry L. de Forest, and Miss Maude H. Cochran.

**MEMBERSHIP.** At the meeting of the Board of Trustees held January 18, the following persons were elected Fellows of the Corporation: FELLOW IN PERPETUITY, Mrs. Thomas J. Watson; FELLOW FOR LIFE, Herbert L. Pratt. Mrs. Henry White Cannon was elected a SUSTAINING MEMBER and forty-seven persons ANNUAL MEMBERS.

**INDEX TO VOLUME XXXI OF THE BULLETIN.** A classified index to the BULLETIN for 1936 has been prepared, and copies have been sent to Members of the Corporation and to libraries and museums on the BULLETIN mailing list. The index will gladly be sent upon request to other Members of the Museum and to subscribers to the BULLETIN.

**A MEMORIAL MEETING.** On Friday afternoon, January 22, at half past five, a memorial meeting in honor of Professor Rudolf M. Riefstahl was held in Classroom A of the Museum under the auspices of the Department of Fine Arts of New York University. The meeting was presided over by Henry W. Kent, Secretary of the Museum, and was addressed by Fiske Kimball, Director of the Pennsylvania Museum of Art, and by Dr. Walter W. S. Cook of New York University. In the large gathering of Dr. Riefstahl's friends and associates most of the important institutions of art and learn-

ing in the city were represented—particularly this Museum where Dr. Riefstahl was so familiar and so esteemed a figure.

**THE TESTIMONIAL TO DAVID MANNES.** On Saturday evening, January 9, at the first concert in the series made possible by the generosity of John D. Rockefeller, Jr., through The Davison Fund, Richard Well- ing presented David Mannes, the conductor, with a testimonial to the unflagging enthusiasm and skill with which Mr. Mannes has served the public in directing the Museum's free concerts, now in their twentieth year. His Honor, Mayor La Guardia, made a short address, following which Mme Samaroff-Stokowski read the text of the scroll. There was an attendance of 15,444, one of the largest audiences recorded since the inauguration of the concerts. The total attendance at the January series was 45,142, the largest number in any January.

**ANNUAL MEETING AND ANNUAL REPORT.** The Sixty-seventh Annual Report of the Trustees of The Metropolitan Museum of Art will be distributed to the membership early in March and may be obtained by others upon application to the Secretary of the Museum. The report embodies the addresses made by the President, the Treasurer, and the Director of the Museum at the annual meeting of the Corporation, held on January 18, 1937.

The annual meeting was also addressed by Royal Cortissoz. Some of his remarks on the museum in general and this Museum in particular are appended for the readers of the BULLETIN.

"What is, after all, the one consummate reason for a museum's existence? I began to think of it when in my youth I read what Matthew Arnold wrote about the function of criticism: 'to propagate what is best known and thought in the world,' and that



seems to me to be the function of a museum—to propagate the best that has been thought and said and done in the world of art.

"I feel that discrimination is the very life-blood of the appreciation of art and it is the one thing most needed in this country today, the one thing this Museum needs to promote and spread abroad among our citizens."

PAPERS, No. 3. *Glazed Tiles from a Palace of Ramesses II at Kantir*<sup>1</sup> by William C. Hayes is the first volume in the new series of *Papers of The Metropolitan Museum of Art*. As was explained in the BULLETIN for November, the Museum is resuming the publication of *Papers* as separate monographs on important objects in its collections.

In the current *Paper* Dr. Hayes presents an exhaustive study of a large group of faience tiles which are known to have formed a part of the decoration of the palace of Ramesses II at Kantir, perhaps the very palace mentioned in the Old Testament story of Moses.

From an examination of the tiles now preserved in the Cairo Museum, the Louvre, and the Metropolitan Museum, it becomes clear that faience was used in this palace far more extensively and in more elaborate forms than in any other ancient Egyptian building discovered so far. There are ornamental pieces of considerable architectural interest among the fragments known to us, but even more striking are the glazed statues of captives devoured by lions and the numerous tiles representing the Nine Bows of Egypt and the figures of bound enemies. These illustrate the arrogant and boastful attitude toward foreign peoples which characterized Egypt's relations to her neighbors in this period.

A SPANISH KNIFE. A large serving knife<sup>2</sup> recently purchased by the Museum and shown this month in the Room of Recent

<sup>1</sup> *Glazed Tiles from a Palace of Ramesses II at Kantir* (The Metropolitan Museum of Art, *Papers*, no. 3), by William C. Hayes. New York, 1937. 48 pp., 11 figs., 13 pls. 4to. Bound in paper. Price \$2.00.

<sup>2</sup> Acc. no. 36.108. Rogers Fund. L. 16¼ in.

Accessions suggests how wide is the gap between the dining fashions of the sixteenth century and those of the present day.

In the early Middle Ages the dining table was not furnished with individual plates; one served oneself from the great platter with knife and fingers and used slices of bread in lieu of a plate. By the fourteenth century wooden trenchers for the poorer folk, plates of pewter or silver for the more fortunate, had become usual. Generally several slices of bread, which were more satisfactory if a few days old, were piled on the trencher, partly to absorb the meat juices and partly to protect the trencher from knife scratches. In a princely household the offices of carving and of serving the lord and his guests were entrusted to a special squire, who was equipped with a large knife for carving the meat, another for cutting the bread, and a smaller knife for more delicate carving. These appointments were beautifully made; they were often brought to the table in elaborate leather cases, and their subsequent use was regulated in a most precise and ceremonious manner. The guests usually brought their own knives to the table to cut up their food. Forks, at first considered an affectation of the ultra-fastidious, did not come into general use until the seventeenth century.

Large, broad-ended serving knives, known in France as *présentoirs*, seem to have been a sixteenth-century fashion. Typically the *présentoir* was made of flexible steel without a cutting edge and was broad at its extremity and only slightly rounded at the corners. Its purpose was to convey meat from the serving dish to the guest's plate. A knife as finely and richly made as that just acquired by the Museum must have been intended for princely banquets. It is beautifully proportioned, not merely to the eye but when balanced in the hand. There is a nice adjustment of contours, of materials and colorings, of weight. The ornament of the various parts of the knife is admirably conceived. Near the attachment of the handle the steel blade is gilded and engraved with an oval medallion enclosing the figure of a woman, drawn in a free rendering of the classic style. On the reverse side of the blade is a small foliate design.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The handle is particularly pleasing in its happy combination of materials and in its proportions. The haft is rectangular in section and has on its upper and lower surfaces panels of porphyry secured by borders of engraved silver-gilt. On the sides the silver-gilt bands are interrupted by a thin line of mother-of-pearl. A well-shaped and lightly carved pommel of rock crystal completes the handle.

This knife is said to have come from a well-known Spanish collection, and it is most probably of Spanish provenance. Its refinement of design and execution relates it to other great works by Spanish silversmiths of the period, examples of which may be seen in the Morgan collection (Gallery F 8). Unquestionably Spain in the days of Philip II offered a rich field for skillful and highly imaginative craftsmen.

C. L. A.

## LIST OF ACCESSIONS AND LOANS, DECEMBER 1, 1936, TO JANUARY 1, 1937

### EGYPTIAN

*Gift of Valdemar Hammer, Jr. (in memory of his father) (1); Loan of Myron C. Taylor (1).*

### GREEK AND ROMAN

*Gift of Mrs. Edward Robinson (5).*

### NEAR EASTERN

*Gift of Mrs. George D. Pratt (11).*

### FAR EASTERN

*Paintings, Chinese, Loan of Mrs. George D. Pratt (2).*

*Reproductions, Chinese, Gift of Mrs. James B. Murphy (1).*

*Textiles, Chinese, Gift of Baroness Clemens von Ketteler (2).*

### MEDIAEVAL

*Glass, French, Gift of John D. Rockefeller, Jr. (2).*

*Metalwork, French, Purchases (2).*

*Sculpture, Flemish, Purchases (2).*

### RENAISSANCE AND MODERN

*Ceramics, English, Gift of R. Thornton Wilson (3); Loan of Mrs. George D. Pratt (5); Purchases (3).*

*Costumes, English, Gift of Mrs. Gertrude Knowsley Murray (1); Purchase (1).*

*Glass, American, Purchases (2).*

*Laces, French, Purchase (1).*

*Medals, American, Lithuanian, Gifts of the President and Fellows of Harvard College (2), Petras Rimša (1).*

*Metalwork, English, Gift of Mr. and Mrs. Howard Eric (5).*

*Sculpture, American, Loan of Mrs. George D. Pratt (1).*

*Textiles, English, French, Italian, Gifts of Mrs. Leonard Ralph Ballard (1), Christian A. Zabriskie (1); Purchases (3).*

### AMERICAN WING

*Glass, Purchase (1).*

*Metalwork, Loans of Mrs. William Callan (1), Mrs. Duane P. Cobb (1), Richard M. Kemble (1).*

### PAINTINGS

*Drawings, American, Italian, Loan of Mrs. George D. Pratt (2); Purchase (1).*

*Paintings, American, Dutch, English, French, Bequest of Susan P. Colgate (4); Loan of Mrs. George D. Pratt (2).*

### PRINTS

*Gifts of Dr. Walter Friedlaender (1), Mrs. William Greenough (4), Mrs. Carola Spaeth Hauschka (1), M. Knoedler & Co. (51), Mrs. Bella C. Landauer (6), Miss Barbara Latham (4), Carl Schniewind (2), Carl Zigrosser (16).*

### ARMS AND ARMOR

*East Indian, German, Italian, Gift of Christian A. Zabriskie (14).*

### THE LIBRARY

*Books, Gifts of Jacques Bacri (2), Henri Baudoin (1), Dr. Walter Friedlaender (3), High Commissioner for India (1), Mrs. Alexander J. Marcuse (1), Mrs. Clara P. Meadowcroft (1), The Municipal Museums, Hull, England (6), National Gallery of Scotland (1), Dr. David Eugene Smith and Associates (1).*

*Photographs, Gifts of James Colby Colgate (4), Touring Club de France (8).*

*Extension Division, Photographs, Gift of Mrs. Finatine Taneyew (11).*

### INDUSTRIAL RELATIONS

*Costume, Indian, Gift of Mrs. Quincy Ward Boese (1).*

# MUSEUM EVENTS<sup>1</sup>

FEBRUARY 15 TO MARCH 14, 1937

## LECTURES AND TALKS

FOR MEMBERS				
FEBRUARY	15	11 a.m.	Egypt: Four Thousand Years of a National Art, 3. Mr. Taggart	Classroom A
		2 p.m.	Lace, 3. Miss Bradish	Galleries
		3 p.m.	The Embroiderer's Use of Color. Miss Cornell	Classroom K
		4 p.m.	A Queen Who Proclaimed Herself King (Talk for Children). Mr. Taggart	Galleries
	19	11 a.m.	Color Relations: Far Eastern Art. Miss Cornell	Classroom K
		12 m.	French Rococo Furniture, 2. Mr. Busselle	Galleries
26	11 a.m.	Color Distribution: Near Eastern Art. Miss Cornell	Classroom K	
	12 m.	French Rococo Furniture, 3. Mr. Busselle	Galleries	
MARCH	1	11 a.m.	Egypt: Four Thousand Years of a National Art, 4. Mr. Taggart	Classroom A
		2 p.m.	Lace, 4. Miss Bradish	Galleries
		3 p.m.	The Tapestry Designer's Use of Color. Miss Cornell	Classroom K
		4 p.m.	Man's Discovery and Use of Glass (Talk for Children). Miss Bradish	Galleries
	5	11 a.m.	Color Character: European Decorative Art. Miss Cornell	Classroom K
		12 m.	French Rococo Furniture, 4. Mr. Busselle	Galleries
	8	11 a.m.	Egypt: Four Thousand Years of a National Art, 5. Mr. Taggart	Classroom A
		2 p.m.	Ceramics, 1. Miss Bradish	Galleries
		3 p.m.	The Furniture Designer's Use of Color. Miss Cornell	Classroom K
		4 p.m.	Some Persian Stories (Talk for Children). Miss Duncan	Galleries
	12	11 a.m.	Color Character: European Decorative Art. Miss Cornell	Classroom K
		12 m.	French Rococo Furniture, 5. Mr. Busselle	Galleries
FOR THE PUBLIC				
FEBRUARY	16	11 a.m.	Oriental Art: the Far East (General Tour)	Galleries
		11 a.m.	Color Distribution: Near Eastern Art. Miss Cornell	Classroom K
		2:30 p.m.	Motion Pictures	Lecture Hall
		3 p.m.	Line and Form: English Furniture. Miss Cornell	Classroom K
	17	4 p.m.	The Arts of the Orient, 3. Miss Duncan	Classroom A
		11 a.m.	The American Wing (General Tour)	Galleries
		11 a.m.	Types of Painting, 5. Mrs. Fansler	Galleries
		4 p.m.	An Introduction to the Language of Painting, 10. Mrs. Fansler	Classroom A
	18	4 p.m.	Gothic Architecture. Division in Space: England (Mathews Lecture). Leopold Arnaud	Lecture Hall
		11 a.m.	The Art of Italy, 18. Miss Abbot	Classroom A
	11 a.m.	The Art of Egypt, 5. Mr. Taggart	Galleries	

<sup>1</sup> Classroom and gallery assignments are subject to change. The meeting place for each appointment will be given on the bulletin boards in the Fifth Avenue Entrance Hall.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## FEBRUARY

18	2 p.m.	The Collection of Roman Art (General Tour)	Galleries
	4 p.m.	Life in Ancient Times: Egypt, 3. Mr. Taggart	Classroom C
20	11 a.m.	Painting in Germany, England, and France, 2. Miss Abbot	Lecture Hall
	2 p.m.	Wall Decorations in Mediaeval Italy (Survey of Collections). Miss Freeman	Classroom A
	2 p.m.	Pennsylvania German Homes. Miss Bradish	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Stained Glass: Mediaeval Principles of Design (Gillender Lecture). Lawrence Saint	Lecture Hall
21	2 p.m.	Wall Decoration in Mediaeval Italy (Survey of Collections). Miss Freeman	Classroom A
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Color Contrasts. Miss Cornell	Classroom K
	4 p.m.	Old Solutions for Modern Problems. Walter Pach	Lecture Hall
22	11 a.m.	Dutch Painting (General Tour)	Galleries
23	11 a.m.	The Egyptian Collection (General Tour)	Galleries
	11 a.m.	Color and Texture: Tapestries. Miss Cornell	Classroom K
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Line and Form: American Furniture. Miss Cornell	Classroom K
	4 p.m.	The Arts of the Orient, 4. Miss Duncan	Classroom A
24	11 a.m.	The Mediaeval Collection (General Tour)	Galleries
	4 p.m.	An Introduction to the Language of Painting, 11. Mrs. Fansler	Classroom A
	4 p.m.	Gothic Architecture. Division in Space: Germany (Mathews Lecture). Leopold Arnaud	Lecture Hall
25	11 a.m.	The Art of Italy, 19. Miss Abbot	Classroom A
	2 p.m.	The Print Galleries (General Tour)	Galleries
	4 p.m.	Life in Ancient Times: Egypt, 4. Mr. Taggart	Classroom C
27	11 a.m.	Painting in Germany, England, and France, 3. Miss Abbot	Lecture Hall
	2 p.m.	Flemish and Italian Devotional Painting (Survey of Collections). Mrs. Fansler	Galleries
	2 p.m.	Costume of the Ancient Peruvians. Miss Bradish	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	A Group of Japanese Screens (Lecture for the Deaf and Deafened). Jane B. Walker	Classroom B
	4 p.m.	Egyptian Representations of Foreigners. Ludlow Bull	Lecture Hall
28	2 p.m.	Flemish and Italian Devotional Painting (Survey of Collections). Mrs. Fansler	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Color and the Advertising Page (Gillender Lecture). Gordon Aymar	Classroom K
	4 p.m.	The Arts and the Amenities of Life (Gillender Lecture). Edwin J. Hipkiss	Lecture Hall

## MARCH

2	11 a.m.	European Decorative Art (General Tour)	Galleries
	11 a.m.	Coordination of Design and Color. Miss Cornell	Classroom K
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Rhythm and Pattern. Miss Cornell	Classroom K
	4 p.m.	The Arts of the Orient, 5. Miss Duncan	Classroom A
3	11 a.m.	Oriental Art: the Near East (General Tour)	Galleries
	2 p.m.	Tapestries, 6. Miss Freeman	Galleries
	4 p.m.	An Introduction to the Language of Painting, 12. Mrs. Fansler	Classroom A
	4 p.m.	Gothic Architecture. Division in Space: Spain (Mathews Lecture). Leopold Arnaud	Lecture Hall
4	11 a.m.	The Art of Italy, 20. Miss Abbot	Classroom A
	2 p.m.	The American Wing (General Tour)	Galleries
	2 p.m.	Milestones in American Art, 6. Mr. Busselle	Galleries
	3 p.m.	Furniture: Carving and Turning. Miss Cornell	Classroom K
	4 p.m.	Life in Ancient Times: Egypt, 5. Mr. Taggart	Galleries
6	11 a.m.	Painting in Germany, England, and France, 4. Miss Abbot	Lecture Hall
	2 p.m.	Painting in Umbria (Survey of Collections). Miss Abbot	Galleries

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH	6	2 p.m.	Nature in Cretan Art. Mr. Shaw	Galleries
		2:30 p.m.	Motion Pictures	Lecture Hall
		4 p.m.	Form and Spirit in Far Eastern Art. George Rowley	Lecture Hall
		8 p.m.	Symphony Concert, David Mannes, Conductor	Entrance Hall
7		2 p.m.	Painting in Umbria (Survey of Collections). Miss Abbot	Galleries
		2:30 p.m.	Motion Pictures	Lecture Hall
		3 p.m.	Color Harmony. Miss Cornell	Classroom K
		4 p.m.	Modern Design: Yesterday and Tomorrow (Gillender Lecture). Richard F. Bach	Lecture Hall
9		11 a.m.	The Egyptian Collection (General Tour)	Galleries
		11 a.m.	Character in Color: Ceramics. Miss Cornell	Classroom K
		2 p.m.	Oriental Art, 6. Miss Duncan	Galleries
		2:30 p.m.	Motion Pictures	Lecture Hall
		3 p.m.	Pattern: Textiles. Miss Cornell	Classroom K
		4 p.m.	The Arts of the Orient, 6. Miss Duncan	Classroom A
10		11 a.m.	The Collection of Greek Art (General Tour)	Galleries
		4 p.m.	An Introduction to the Language of Painting, 13. Mrs. Fansler	Classroom A
		4 p.m.	Gothic Architecture. Sculpture (Mathews Lecture). Leopold Arnaud	Lecture Hall
11		11 a.m.	The Art of Italy, 21. Miss Abbot	Classroom A
		2 p.m.	The Mediaeval Collection (General Tour)	Galleries
		3 p.m.	Furniture: Veneer, Marquetry, and Painting. Miss Cornell	Classroom K
		4 p.m.	Life in Ancient Times: Egypt, 6. Mr. Taggart	Classroom C
13		11 a.m.	Painting in Germany, England, and France, 5. Miss Abbot	Lecture Hall
		2 p.m.	Types of XVI Century Painting (Survey of Collections). Miss Abbot	Galleries
		2 p.m.	The Last Judgment in Mediaeval Art. Miss Freeman	Galleries
		2:30 p.m.	Motion Pictures	Lecture Hall
		4 p.m.	Jerusalem in Art through the Ages. Julius Held	Lecture Hall
		8 p.m.	Symphony Concert, David Mannes, Conductor	Entrance Hall
14		2 p.m.	Types of XVI Century Painting (Survey of Collections). Miss Abbot	Galleries
		2:30 p.m.	Motion Pictures	Lecture Hall
		3 p.m.	European Decorative Fabrics (Gillender Lecture). Ethel Lewis	Classroom K
		4 p.m.	Chinese Gardens and Landscape Design. Everett V. Meeks	Lecture Hall

## EXHIBITIONS

Sporting Prints and Paintings	Gallery D 6	Beginning March 2
Turkish and Balkan Arms and Armor (George C. Stone Bequest)	Gallery E 15	Beginning February 21
Egyptian Acquisitions, 1935-1936	Third Egyptian Room	Continued
Prints and Drawings of Architecture	Galleries K 37-40	Continued

## NEIGHBORHOOD CIRCULATING EXHIBITIONS

Art of China	Staten Island Institute of Arts and Sciences, St. George, S. I.	Through March 3
Ancient Egypt	Hudson Park Branch Library, Seventh Avenue South of Le-roy Street	Through March 30
Ancient Greece and Rome	Washington Irving High School, 40 Irving Place	Through April 16
The Near East	Textile High School, 18th Street East of 9th Avenue	Through May 6



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

## LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 4-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING, The Cloisters, *Closed in its present location*. The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

## OFFICERS AND TRUSTEES

GEORGE BLUMENTHAL	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
MARSHALL FIELD	Treasurer
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THE MAYOR OF THE CITY OF NEW YORK	EX OFFICIO
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ROBERT A. LOVETT	ELIHU ROOT
HOWARD MANSFIELD	ELIHU ROOT, JR.
OGDEN L. MILLS	JOHN GODFREY SAXE
ADVISORY TRUSTEE	THOMAS J. WATSON
	HENRY S. PRITCHETT

## THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Greek and Roman Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Associate Curator	THEODORE Y. HOBBY
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
	JOHN G. PHILLIPS, JR.
	FRANCES LITTLE
American Wing, Curator	JOSEPH DOWNS
Paintings, Curator	HARRY B. WEHLE
Prints, Curator	WILLIAM M. IVINS, JR.
Arms and Armor, Curator	STEPHEN V. GRANCAY
Altman Collection, Keeper	THEODORE Y. HOBBY
Educational Work, Director	HUGER ELLIOTT
Industrial Relations, Director	RICHARD F. BACH
Librarian	WILLIAM CLIFFORD
Editor of Publications	WINIFRED E. HOWE
Assistant Treasurer	FRANK M. FOSTER
Assistant Secretary	G. LAUDER GREENWAY
Executive Assistant	BRADFORD BOARDMAN
Registrar	HENRY F. DAVIDSON
Superintendent of Buildings	CONRAD HEWITT
Examiner	FRANK J. DUNN

## MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

## HOURS OF OPENING

GALLERIES:	
Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing closes at dusk in winter.

## CAFETERIA:

Weekdays and holidays, except Christmas: 12 m. to 4:45 p.m.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM and TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

## INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4:45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

## LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

## INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City: for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

## PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

## CAFETERIA

In the basement of the building, Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

## TELEPHONE

The Museum number is Rhineland 4-7600.